



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

MAY, 1989

EUROPE — FALL' 89

Milan favors fluidity, London prefers fun and flamboyance; while Paris outshines both with sleek, sophisticated clothes rooted in the 60's & 70's, and strong geometric shapes. FASHION INTERNATIONAL, having reviewed the fashion press, regard the following trends to be a composite of the European Fall/ Winter market direction.

THE NEW SOFTNESS

Milan: Fabrics flow, the use of pleating being very instrumental in developing many of these graceful silhouettes.

London: Bias cut and long draped cocktail dresses, evening coats with shawl collars, and slip dresses.

Paris: Shapes are easy and shoulders are not as heavily padded.

LENGTHS

Milan: Above the knee or grazing the ankle. An ambivalent statement - long coats over short skirts.

London: Long and relaxed, or micro-dressing - a season of extremes.

Paris: A definite acclamation of short, the standard being slightly above the knee.

COLORS

Milan: Blue with a smoky quality, dark grey, acid yellow, all shades of green, brown, beige, and the brights. Black and gold for evening.

London: Blue, purple, lilac, yellow, rust, dusty pastels and acid shades. Black, and some refreshing white for evening.

Paris: From navy to ice blue, all shades of grey, yellow, brown, olive and moss green, purple, teal, and a leaning toward brights (hot pink, canary yellow). Day and evening - the perennial black.

Milan...fluidity.

Paris...sleek sophisticated.

London...fun and flamboyance.

FURS AND THE EXOTIC

Milan: Fake and real furs, (Ferre mixes fake furs with flannel). Widespread - fur collars and muffs. Zebra, tiger patterns.

London: Look to exotic zebra, leopard, and tiger prints; fake fur collars, and Galliano's promotion of feathered hats and bustiers.

Paris: More jungle prints and, of course, furs. Givenchy, using fox to trim capes and coats, effects an elegance while employing tasteful restraint.

JACKETS, CAPES AND COATS

Milan: Full coats with embroidered hems, very ample sweep coats, hooded pyramids, drawstring waists, bathrobe coats, long coats narrowing at the waist; and Byblos' raincoats lined in fake fur. Lean and shaped, or slim and short jackets; cropped cutaways, swingy jackets over pants, menswear jackets over vests, and Missoni's soft blanket wool Tyrolean style jacket. The outstanding Armani "new jackets" - short and buttonless worn over crossover vests, and an irregular hemline jacket that drops to a point in front.

London: The anything goes approach with the "Big Throw" — illustrated in Joseph's windowpane check coverall cape, and Blair's gazar evening wrap with jet tassels; zebra print coat and neoclassic slim jacket with sculpted hood, both by Galliano; and, for a change of pace, a padded and embroidered tri-color bomber jacket by Ozbek.

Paris: Coats are softened, or wrapped and belted like a bathrobe, Poiret style cocoons (Gigli), trapezes, redingotes, trench coats (Montana's has bell sleeves), oversized menswear coats, and the car coats and duffle coats favored by Ungaro. Jackets are the hacking, or a variation of the hacking jacket (Lacroix); the cutaway, le smoking (Saint Laurent), unstructured jackets worn loosely like a shawl, boxy jackets over slim tailored trousers, short jackets over leggings (Chanel), crazy quilt jackets (Valentino), waistcoats, redingotes, and long cardigan styles.

PANTS

Milan: Narrow long pants under short swingy jackets, or tight tops over fluid pants. Classic pantsuits. Outstanding - Armani's paisley-printed or solid (satin or velvet) trousers.

London: From Vivienne Westwood's "sans pants," the range widens to include Alistair Blair's austere trousers, and Jasper Conran's flowing pants. Also micro-dressing—short shorts.

Paris: Wool leggings, slim tailored trousers and full cut pants, high-rise waists, narrow pants, cuffed, cropped, cat suits, and Lacroix's harem pants.

SKIRTS, DRESSES, SUITS

Milan: Princess and coat styles, Armani's wrap-over skirt and Krizia's one-button wrap dress, set the stage for feminine wearable fashion. While Missoni's tweed vest

over long cable knit dress, and Byblos' short skirted suits are attractive and interesting options.

London: Slip and tuxedo coat dresses, Ozbek's rayon drape hooded dress, skating skirts, and stretch velvet toga dresses by Georgina Godley.

Paris: Drop waist dresses, side slit skirts (Yves Saint Laurent's is not for the shy), wrap dresses and skirts, skinny and A-line skirts from Ungaro, long pleated skirts from Chanel, shirtdresses, knits, and the omnipresent coat dress.

EVENING

Milan: From Ferre's taffeta ballgowns with tiger patterned rabbit trim and Armani's navy crepe sheath, to Valentino's cocktail dresses trimmed with ruffles.

London: Slim velvet evening dresses under wraps of white gazier (Blair),

tuxedo dressing — black velvet wrap evening jacket (Workers for Freedom), and Conran's cocktail tunics.

Paris: Embroidery, sequins, exotic prints, metallic brocades and iridescent silks, and lace, lavishly used in a potpourri of different effects. Karl Lagerfeld belts floaty evening dresses at the hip. Yves Saint Laurent tantalizes with thigh-high slit evening skirts, or low cut velvet jackets over satin pants. Ungaro uses ruffles, draping and sparkle to sizzle under capes.

JUNE ISSUE FEATURING:

Designer Interview

Furs • Fake Furs

Fabrics — Spring '90

Designer Focus

NEW YORK COLLECTIONS — FALL' 89

The "hoopla" over the word "young" is creating quite a stir on Seventh Avenue. How long is a designer "young"? And when does one grow up? Geoffrey Beene received an honorary "young" designer award last year for his 25 years of innovation. Calvin Klein will always seem "young." And why did Isaac Mizrahi get to skip "young" altogether?

This seems to be as good a time as any to be a young designer. Although the industry has seen better days, the "anything goes" theory is wearing thin and "newness" is appreciated. Fresh ideas and a daring approach keep "young" designers youthful. Since length is no longer an issue, any pant width is acceptable, we've "returned to the classics" repeatedly, and day mixes into evening while evening blends into day —



we need youth, or at least that "state of mind."

Some of the "new" young designers who showed during the collections stand apart with their own brand of individuality. RITA MILDRED, born in Indonesia and well-traveled, presents a thoroughly ethnic collection with a flair for sophistication. Rich earthy tones and subtle patterns mix in long sexy sarongs, coin-trimmed vests, easy pants and basic blazers. A printed chiffon duster tops a man-tailored vest and sarong-like pant, in brown tones and black. For evening, gold metallic Arabic and animal prints are embroidered on black satin jackets over chiffon tops and fluid pants.

David Rosen for DAVID DAVID combines elements of the 60's with

contemporary street fashion. Original paisley and stained glass prints on silk are paired with black patent leather minis, culottes and vests. A black and white pinstripe pantsuit group is accented with long gold chains for a sort of "gangster chic." Colors in the collection include deep shades of eggplant, purple, teal and ochre.

Raised in the Netherlands, THEA ANEMA began designing at 14 by revamping old curtains and fabrics. Hearty shades of wine, ochre, red, gold and brown dominate the collection, as well as original gold embroidery imported from Italy. Capelet dresses and hooded jackets accompany full length vest and halter jumpsuits over white cotton

lace shirtings. Inspired by vestments worn by Roman Catholic priests many of the ensembles take an ecclesiastical approach, with dangling crosses and pendants that the designer makes herself — and is considering marketing.

KALIMA designs with a specific goal in mind: "to give women an unexpected twist to the typical day suit or dress." By contrasting traditional menswear suiting in wool flannel and crepe with trimmings in lace and fringe, she accomplishes her goal. For evening, jewel-toned faille and black lace dinner suits compete with black velvet stars on silver or blue metallic dresses — very 60's.

MICHAEL CASEY's designs reflect

his background in the theatre. Inspired by the Hollywood glamour queens of the 30's, his pieces are dramatic with a contemporary sensuality. A purple jacquard evening gown drapes the body perfectly with a low cowl back and gold embroidered cuffs on the sleeves. Shades of mauve, aubergine, teal and charcoal on embroidered woolens, hand-painted cut velvets, and heavy beading all contribute to his sumptuous designs.

Each of these designers has one thing in common — they don't seem to care what anyone else is doing. With an unabashed enthusiasm for expression, their approach is as individualistic as they are. And with that attitude, they might just remain forever "young".

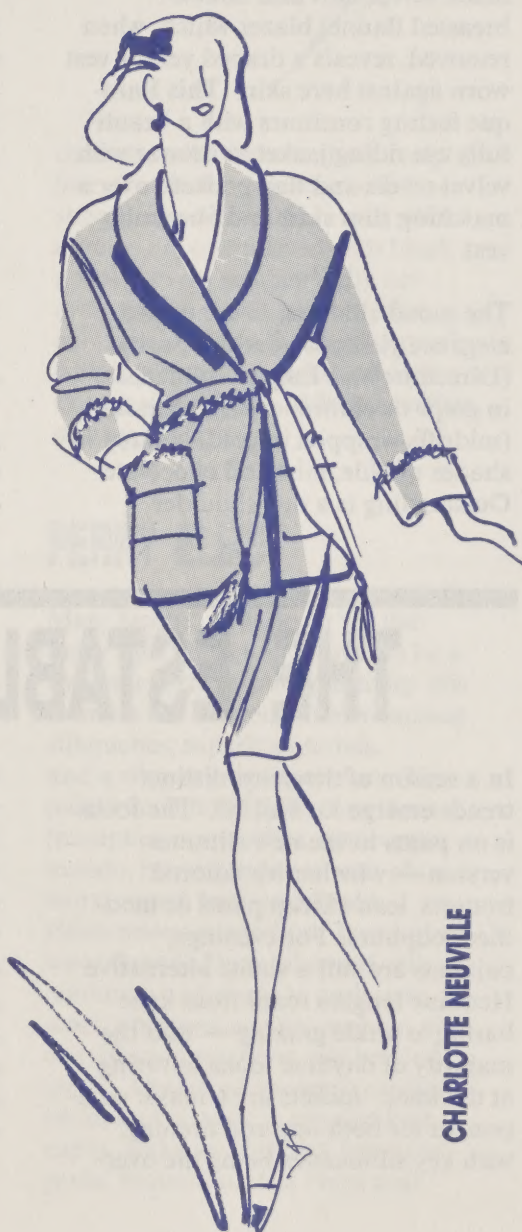
GRADUATES

For Fall, the graduate designers continue to go their individualistic ways; however, some constants remain — the emphasis on modern wearable clothing for today's woman.

Themes that turn up again and again — the 50's and 60's influence, with the proliferation of sleek knit stirrup pants, short skirts, and the return of a narrower shoulder line. Rich earth tones (combined with a jolt of brights) and dusty Jordan almond pales vie with black for attention.

Silhouettes range from the equestrian look of redingotes and tapered pants at Michael Leva, to ski resort sportswear at Charlotte Neuville and Carmelo Pomodoro.

The stars shine at night with beautiful, relaxed sportswear looks such as Eleanor Brenner's tailored beading, and Isaac Mizrahi's tartan smoking (a very important shape), or the drama of movie star velvets by Diane Pernet and Roland Nivelais.



CHARLOTTE NEUVILLE

DESIGNER HIGHLIGHTS

NORMA KAMALI

This is a solid collection with a strong group in black and white. Stark black stretch knits that are lean, and hug every curve of the body, play against crisp white shirts. Skinny skirts run the gamut from micro-mini to ankle grazing; and Kamali shows that she can do the ski pant better than anyone around. Outstanding—the sleek "Mrs. Peel" turtleneck stirrup jumpsuit.

A relaxed group of sportswear separates including: a gabardine blazer over a soft silk jersey tee and draped trousers, and a shawl collared jumpsuit with loose hip tie, are in a wonderful smoky elephant grey. Shown on dresses, skirts, and pants, the hip tie draping (a recurring theme in her collection) is achieved by loosely tying soft fabric panels (in front or back), to give the illusion of a sweater slung around the hips.

Evenings are a mix of Indian Raj, and 18th century romantic, with a soupcon of Paul Poiret. Some of the best: the double-breasted long coachman's coat in a black and gold sari print, worn over smoking jackets (in purple and gold) that top narrow pants; and a hooded black velvet sweeping full length cape and skirt with an ivory charmeuse blouse.

ISAAC MIZRAHI

Isaac Mizrahi once again proves that he's young, spirited and full of ideas. Beginning his show with what appear to be hooded mohair coats that, in reality, are jackets worn upside down, he segues into some wonderfully wearable cotton twill "slip-cover" raincoats. These are shown over shepherd's check jackets (with suede elbow patches) and sack pants, both in camel hair. Mizrahi also puts a loden buckskin jacket with built in knapsack, over a brown and white silk broadcloth shirt and muted plaid flannel trouser. Witty and practical at the same time!

Another highlight of the collection — Mizrahi's highland fling. Royal Stewart, Blackwatch, and Gordon tartans, turn up in everything from a strapless mini-kilt (worn under a silk taffeta gingham parka), to chiffon smoking suit, and a knockout "Brown Watch" raincoat with beaded tortoise shell button-in lining over matching beaded mini dress. Definitely a fresh approach to plaid!

CHARLOTTE NEUVILLE

This is a luxe all-American sportswear collection offering superb evening pieces.

Neuville takes a chance when she combines offbeat colors like mustard, olive, aubergine, and green and — it works. Her 50's collegiate plaid wool tweed coat and shorts, worn with an iridescent plum rib pullover and spread collar blouse, looks very young and snappy!

She excels in a sophisticated group of dusty "no color" separates. Celery, smoke, ivory, and mauve are high-

lighted in nonchalant bathrobe coats, big jackets, and soft trousers. Even furs are treated with irreverence. A mauve sheared mink smoking coat is flung over a double-breasted jacket, man's trouser, and silk faille shirt.

For evening, modern relaxed shapes in luxurious fabrics. Two of the best — the smoking jacket over matching skirt in beige silk crepe, piped in gold braid; and a pearl embroidered raw silk Maharini jacket over flower embroidered silk organza box pleated pants.

ROLAND NIVELAIS

Roland Nivelais starting with a small group of three-piece dinner suits, plays flannel against velvet and brocade. One of the best is a short black velvet skirt and double-breasted flannel blazer which, when removed, reveals a draped yellow vest worn against bare skin. This Baroque feeling continues with a beautifully cut riding jacket in bronze with velvet revers and flap pockets, over a matching slim skirt and burgundy vest.

The mood changes, as controlled elegance yields to youthful purity (Directoire and Empire influences) in crepe or chiffon evening dresses (midriffs wrapped in gold) colored in shades of Nile, mist and chocolate. Outstanding is a one shoulder

draped crepe sheath with attached flowing chiffon scarf.

His finale — dramatic black velvet gowns resplendent with golden fleur-de-lis embroidery.

CARMELO POMODORO

Pomodoro presents great casual knitwear for the contemporary woman. "Aspen" capes, coats and jackets in shearling and leather (in jewel or earth tones) are worn over sleek driving pants and turtlenecks in black merino knit. For the truly fit, he offers ski leggings. One of the best outfits combines a sweeping A-line coat with oversized collar and cuffs (in a terrific jade shearling), with a black mock turtleneck and leggings, for an interpretation of the 50's.

A group of separates in ivory and black knit consisting of some scarf tied cardigans, flung over sweaters or tunics, look elegant with fluid silk trousers. His sense of humor surfaces in a trio of suede silk "press print" shirts (all the leading fashion publications are listed) in ivory, aqua and iris. All very tongue and chic!

Evenings are refined with soft separates in creamy ivory, pearl, and crystal beaded angora or cashmere (a "CeCe Guest" cashmere twin set over sheer metallic faille dinner skirt), and black silk velvet tunics and tops over beaded trousers.

THE ESTABLISHMENT

In a season of diversity, distinct trends emerge for Fall '89. The focus is on pants in the new slimmer version — whether it's tailored trousers, lean stirrup pants or modified jodphurs. For evenings, pajamas are still a viable alternative. Hemline lengths roam from knee baring to ankle grazing — with the majority of daytime looks hovering at the knee. Jackets are a major component for both day and evening, with key silhouettes being the over-

sized menswear, blazers, bathrobe wraps, smoking jackets and embellished boleros. Capes (often hooded), anoraks and parkas are transformed from daywear into night via fabric interpretations. A strong equestrian theme has developed, exemplified by riding jackets, velvet accents, vests and jodphurs; while shawls, stoles and opaque tights prove to be the accessories of the season.

Colors range from the pale pastels to harvest tones (pumpkin, corn, ochre, hunter green and olive), as well as teal, midnight, burgundy, camel, ivory, black and brown (in all its variations). The latter is a definite leader in the Fall palette for both day and evening.

Fabrics include: wools...crepe, jersey, gabardine, twills, double-faced melton and merino; cashmere, suede, shearling, silks, velvet, brocades, silk crepe and georgette, and a sprinkling of ornate gold embroidery and beads.

GEOFFREY BEENE

The quintessential American designer, Geoffrey Beene, elevates the art of design to giddy new heights in his Fall collection. Almost defying description — Beene sculpts and molds curved seams and hems to frame and accent silhouettes. For daytime, colors include black, grey khaki, coral, mauve, purple, blue, mustard, and peach — in solids, color-blocked, and Regency stripes. Skirts are knee-baring by day; while a plethora of pleated jumpsuits featuring a modified, easy empire waist, flatteringly skim contours. A black ottoman hooded capelet/bolero, accented with tassels tops an easy jumpsuit; while a short, swingy purple jacket/cape is wrapped with a purple and black tasseled shawl and worn over a black jumpsuit.

Evenings move into the spotlight in black, bronze, brown, burgundy, gold, jewel tones and iridescents in silk. Also — taffeta, organza, crepe, jacquards, jersey, reembroidered lace, quilted tulle, brocades, panne velvet, suede, leather, and sequins. The jumpsuit reappears in silk jersey accented by a gold embroidered sculpted bolero. The bolero also accessorizes a short, black bustier dress. A soft, almost Grecian gown (in black or green) has its empire line reinforced by wrapped leather; and an open-back jumpsuit, draped with floor sweeping hooded cape (featuring alternating panels of silk and taffeta), is majestic. In a similar vein — a rich burgundy panne velvet skirt



GEOFFREY BEENE

contrasts with the sweetheart/empire line of a black, sequined off-the-shoulder bodice. Yellow and white sequins are overprinted with black polka dots on geometrically cut-away, cropped jackets or on slim columns. Black silk jersey "sirens" with ingeniously sensual cut-outs expose silk chiffon, iridescent taffeta, or bare skin.

PERRY ELLIS

Marc Jacobs, as designer for the Perry Ellis collection, proves to be a dynamic force of pure creativity. His formula is a concoction of vivacious silhouettes, superb materials, and a vibrant color spectrum. The palette includes rich harvest tones (pumpkin, corn, ochre, rust copper, tomato, brown) together with plum, ivory, camel, buff, and khaki. Fabrications range from Tasmanian wool flannel, Donegal tweed, silk corduroy, and suede to cashmere, wool, wool and angora, mohair, silk chenille, panne velvet and beaded jersey. Oversized sweaters, cardigan jackets, easy coats or hooded knit capes, make an ideal foil for suede jeans, Bermudas, slim skirts and

pants. A streamlined effect is created when the latter are paired with turtleneck sweaters, vests, single and double-breasted blazers, Norfolk jackets, and in form-caressing columns for evening. A witty patriotic theme emerges when huge cashmere blankets, emulating the American flag with stars and stripes, envelope the body. The American mood continues with gingham turtleneck sweaters and cardigan jackets which top wool pants or suede jeans. Voluminous mohair "bubble" sweaters with ribbed neck yokes in green, plum, and mustard are teamed with matching opaque tights.

Evenings are an extension of daytime's sportive silhouettes translated via sumptuous fabrics. Shimmering waterproof satin vests accent tunic shirts and suede jeans, or a long fringed skirt. Horizontal stripes glitter with blue or red beading on sensual columns or on short, sassy tent dresses. A tomato knit tunic gracefully glides over a long, multicolored silk skirt (its vertical stripes are created with menswear tie fabrication), while a beaded buffalo plaid adds dimension to little vests or mini skirts.

DONNA KARAN

Donna Karan strides confidently into a new decade with simple, fluid silhouettes, precision tailoring, and luxurious fabrications in a well-edited palette of midnight, bordeaux, camel, taupe, steel, off white, ivory, and black. Materials include: ribbed wool crepe, cashmere, wool broadcloth, twill, alpaca, silk, cotton and spandex blends, double-faced angora, and merino; with beaded silk chiffon, lace and brocade jacquard for evenings. The Karan concept hinges on layering. Her foundation is comprised of unitard and undress, both of which are form-fitting, creating a streamlined contour with stirrup pants and scarf skirt alternatives. These she juxtaposes with an off-white body-blouse, which anchors the collection, in silk crepe, georgette or crepe madelaine. The next layer consists of oversized cardigans, cropped cardigan sweaters, and cable knit tunics. Jackets take the form of bathrobe wraps, classic blazers and drape front. Coats in double-faced alpaca and angora, baby llama, sherpa and suede, flow gently from the shoulder — rather like luxurious blankets. Highlights include a mid-calf midnight blue slit unitard dress with ivory crepe bodyshirt and a softly draped cashmere bathrobe jacket in bordeaux. The same bodyshirt is teamed with an elongated fitted turtleneck vest in bordeaux silk velvet, midnight wool crepe stretch pants, and an ivory cashmere zip front anorak (with outsized collar that zips into a hood). Evenings continue in the same mode with relaxed, sleek separates in opulent materials — best demonstrated by an ivory crepe body-blouse over which flows a long and lovely bordeaux and gold silk jacquard bathrobe.

CALVIN KLEIN

Calvin Klein's collection epitomizes the essence of American sportswear with its combination of softly tailored silhouettes, luxurious fabrications and beautiful palette. Subtle pared down styles are suffused with the palest pastels and neutrals, together with bronze, olive, caramel, khaki, and sienna — deepening into brown, navy and black after sundown. Wools in houndstooth, windowpane checks and Glen plaid are shown together with crepe, ottoman, crepe gabardine, and cavalry twill. Also featured are cashmere, camel hair, silks, velvet, shearling, beaver and suede.

This is an autumnal symphony without a single discordant note — from the Equestrian tan wool gabardine, modified jodphurs, camel hair turtleneck and parchment shearling duffle coat — to the English gentry aura of a camel/brown windowpane camel hair sport jacket topping a coordinating cashmere ascot pullover and caramel wool crepe gabardine trouser. Cardigan jackets, blousons, side wrap cardigans, and shawl collar jackets are enhanced by wool trousers, suede dirndls, and modified suede jodphurs. The exquisitely fluid contours of a grey cashmere/wool flannel man-tailored suit, worn with ivory cashmere crew for day, takes on a decidedly feminine air for evenings when interpreted in brown silk crepe, and worn over a coordinating gossamer silk mousseline tee. The very same shirt is glamourized even further when teamed with an abbreviated tortoise sequinned wrap cardigan and brown silk velvet pants.

CAROLYN ROEHM

Roehm's collection embodies femininity, as sleek contours are contrasted with gentle fluid lines and capacious outer silhouettes. A rich palette encompasses rose, Venetian and Tuscan red, sienna, mandarin, carnelian, garnet, teal, olive and hunter green — with delicate accents of ice and porcelain blue, as well as taupe, brown and black. Fabrics range from alpaca and wool coating, double-faced wool felt, stretch wool, pig suede, cashmere knits and wool crepe, to silks, (including quilted and embroidered) and velvet. Svelte silhouettes are the focal point, with stretch pants and lean jumpsuits moving easily from day to evening. Classic pants pleat easily at the waist and taper gently, with slender, knee-hovering skirts reinforcing the shape for day - or are featured in long wrapped versions for glamorous nights. Simple, form-fitting sweaters replace blouses and are worn under fitted jackets, ponchos and tunics in houndstooth and Glen plaid, in checks and twills, and in double-faced wool. Voluminous coats in luxurious brushed wools swing away from the body with airy dolman sleeves, while parkas are featured in suede and fur for day, and in quilted satins for night. A teal shearling parka exemplifies the theme, shown over a green wool crepe twill pantsuit and ice blue silk crepe blouse. Evenings are dramatic: a black double-faced satin opera coat, with oversized collar, swings out easily over a black rayon crepe jumpsuit with gold piping; while an exotic paisley sequin embroidered top flows over gold iridescent silk chiffon pajama pants. There is plenty of glamorous back interest throughout: a Lesage embroidered bolero slips off to reveal a stunning brown velvet halter jumpsuit, and a taupe wool, silk, and cashmere gown features an ultra-low, draped cowl back.

Publisher: Ruth Finley,
Fashion Calendar/International

Editors: Deborah Brumfield & Maria Carzis
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1 year Subscription \$100/\$110 (outside USA) / 153 East 87th Street, New York, NY 10128 • (212) 289-0420